

EDITING / NARRATIVE

Narrative

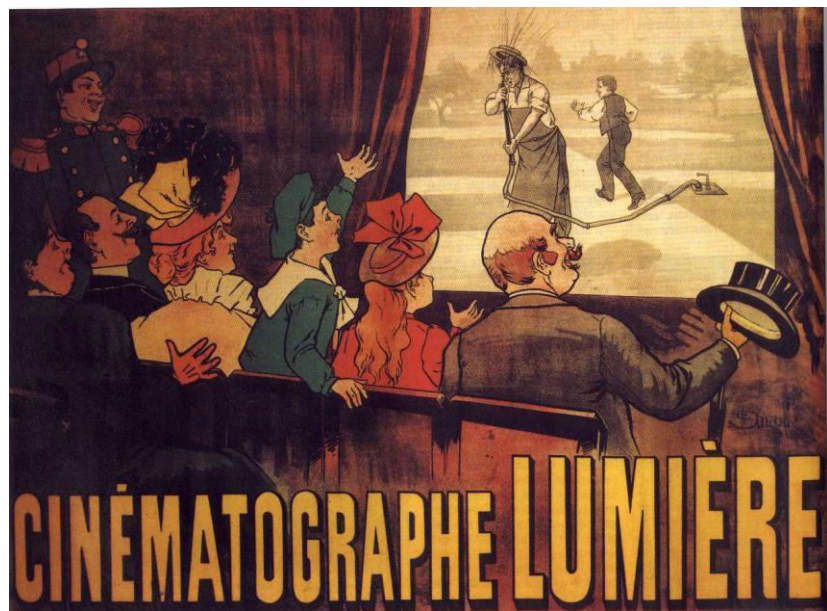
Linear vs non-linear

Technical aspects of editing

Decoupage

Mise-enscene

The hidden cut



‘Actualities’ and peep shows

The earliest films usually consisted of single shot ‘gimmicks’.

Around 1900 there was a thriving industry around producing and projecting ‘actualities’: like a train arriving at a train station, showing audiences things they had read or heard about but never seen.

Other forms of early cinematic entertainment were short ‘movies’ of 15 second to a minute showing stage acts like vaudeville dancers or Buffalo Bills’ troupe of cowboys.



L'Arrivée d'un train en gare de La Ciotat (Lumiere, 1885),

This 50-second movie was filmed in La Ciotat, Bouches-du-Rhône, France. It was filmed by means of the Cinématographe, an all-in-one camera, which also serves as a printer and film projector.

George Melies



George Melies accidentally discovered the 'jump cut'.

The Haunted Castle

<https://www.youtube.com/watch?v=OPmKaz3Quzo>

But other than that his approach to narrative film was very theatrical.

Le Voyage dans la lune - Georges Méliès 1902

https://www.youtube.com/watch?x-yt-cl=84503534&x-yt-ts=1421914688&v=_FrdVdKlxUk

EDISON FILMS

PATENTED AND COPYRIGHTED.

Replete with Thrilling and Exciting Incidents in Fourteen Scenes.

THE GREAT TRAIN ROBBERY

Was shown to enthusiastic houses during three week in New York at the following theatres:

Hartig & Seamon's
Circle Theatre
Procter's 125th St.



Keith's 14th St.
Harlem Opera House
Tony Pastor's
Eden Musee
Huber's Museum
Orpheum, Brooklyn
Comedy Theatre
Orpheum Music Hall

SEND FOR FULLY
ILLUSTRATED
AND
DESCRIPTIVE
PAMPHLET.

LENGTH, 710
FEET.
PRICE, \$115.
CODE WORD,
VACUHAN.

Edison Exhibition Kinescope, \$115.00. Edison Universal Kinescope, \$75.00.

MAIN OFFICE and FACTORY, Orange, N. J.

EDISON MANUFACTURING CO., NEW YORK OFFICE: 83 Chambers St.

OFFICE FOR UNITED KINGDOM: 52 Gray's Inn Road, Holborn, London, W.C., England.

EUROPEAN OFFICE: 32 Rempart Walst Georges, Antwerp, Belg.

SELLING AGENTS:

THE KINETOGRAPH CO.....41 E. 51st St., New York
KLEINE OPTICAL CO.....32 State St., Chicago, Ill.
PETER RACIGALUPI.....302 Market St., San Francisco, Cal.

THE ORIGINAL AND ONLY

Edwin S. Porter

Life of an American Fireman is a short, silent film. One of the first American narrative films.

By combining stock footage, fictional footage and close-ups Porter created a construction in time and space that moved away from the theatrical experience.

In '*The Great Train Robbery*' he developed the cinematic language further by compressing time and cross-cutting

The film is one of the earliest to use the technique of cross cutting, in which two scenes appear to occur simultaneously but in different locations.

D.W. Griffiths



Continuity editing

D.W. Griffiths developed a cinematic language building scenes from multiple camera angles, cutting into the scene for dramatic impact.

Cross cutting

The Lonely Villa

https://www.youtube.com/watch?v=jEl18n_GcuQ

The studio managers were worried that these techniques would confuse the audience too much.

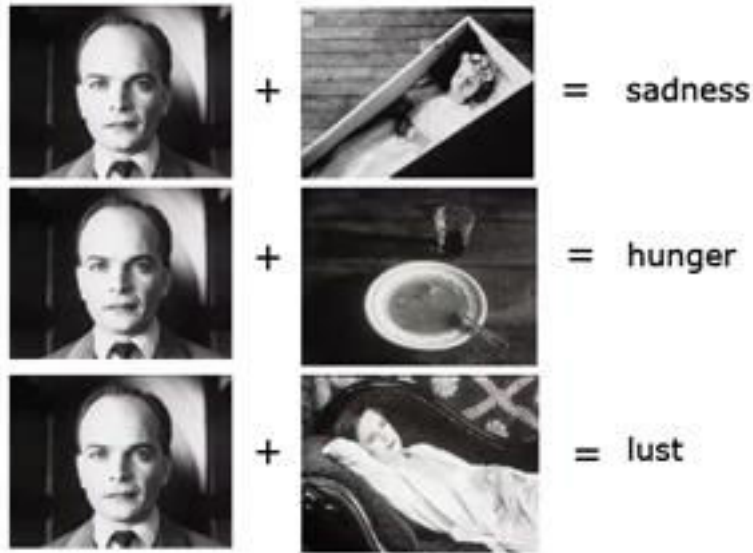
Soviet Film

After the 1st World War, the Russian Communist leaders saw film as the most powerful medium to bind together the vast population of the USSR.

In 1919 the Moscow Film School was founded to help spread the ideologies of the Bolshewik party.

Lenin was a huge admirer of D.W.Griffiths epic “Intolerance” – which became the source of research and inspiration for the Russian filmmakers, taking it apart and putting it back together in various ways.

The Kuleshov Effect



Kuleshov edited together a short film in which a shot of the expressionless face of Tsarist matinee idol Ivan Mosjoukine was alternated with various other shots (a plate of soup, a girl in a coffin, a woman on a divan). The film was shown to an audience who believed that the expression on Mosjoukine's face was different each time he appeared, depending on whether he was "looking at" the plate of soup, the girl in the coffin, or the woman on the divan, showing an expression of hunger, grief or desire, respectively. The footage of Mosjoukine was actually the same shot each time.

Kuleshov empirically proved that the order of shots changes the meaning of the shot.

Podovkin

<http://nofilmschool.com/2013/10/pudovkin-montage-5-editing-techniques>

Sergei Eisenstein



To Kuleshov, the camera negative was just the raw material. The actual film was shaped in the edit.

Film can transcend space and time.

One of Kuleshovs students was Sergei Eisenstein.

He used his developed editing theory to break free from the limitations of 'theatrical staging', to make film a unique language.

Battleship Potemkin (1925)

<https://www.youtube.com/watch?v=UNT6xyop>

Eisensteins 5 methods of montage

Metric – where the editing follows a specific number of frames. Cutting to a beat.

https://www.youtube.com/watch?v=JOr_CPpx9os

Rhythmic – includes cutting based on continuity, creating visual continuity from edit to edit. (47:30)

Tonal – a tonal montage uses the emotional meaning of the shots—not just manipulating the temporal length of the cuts or its rhythmical characteristics—to elicit a reaction from the audience even more complex than from the metric or rhythmic montage. (31:24:

Overtonal/Associational – the overtonal montage is the cumulation of metric, rhythmic, and tonal montage to synthesize its effect on the audience for an even more abstract and complicated effect. How sequences play against each other.

Intellectual or ideological – uses shots which, combined, elicit an intellectual meaning.

Eisenstein pushed the intellectual montage style even further in 'October', to the point of leaving audiences unmoved and disconnected.

Hitchcock

Balancing continuity editing with intellectual montage was refined in the 40's and 50's by directors such as Alfred Hitchcock.

<https://www.youtube.com/watch?v=NG0V7EVFZt4>



Jean-Luc Godard

Godard's low-budget crime film, about a movie-obsessed hoodlum and his American girlfriend, was a sensation upon its release for its documentary feel and gritty aesthetic, like another French *nouvelle vague* (new wave) film, François Truffaut's *The 400 Blows*, which had, the previous year, brought world attention to the work of a small group of French filmmakers loosely grouped around the magazine *Cahiers du Cinéma*. *Breathless*, edited by Godard and Cécile Decugis, made extensive use of jump cuts in a new and exciting way that provided the film with a kinetic energy:

<https://www.youtube.com/watch?v=14212142228>

Real time / the absence of cuts

On 'Rope' Hitchcock actually tried to create as much as possible the illusion of a continuous film, with as few cuts as he could do.

However, at the end of 20 minutes (two magazines of film make one reel of film on the projector in the movie theater), the projectionist—when the film was shown in theaters—had to change reels. On these changeovers, Hitchcock cuts to a new camera setup, deliberately not disguising the cut. A description of the beginning and end of each segment follows.

<https://www.youtube.com/watch?v=wCU6eNU6cck>

One shot movies

Although technology prevented Hitchcock from making a one-shot film, there are now examples of films that are supposedly shot in a single long take:

Russian Ark (2002)

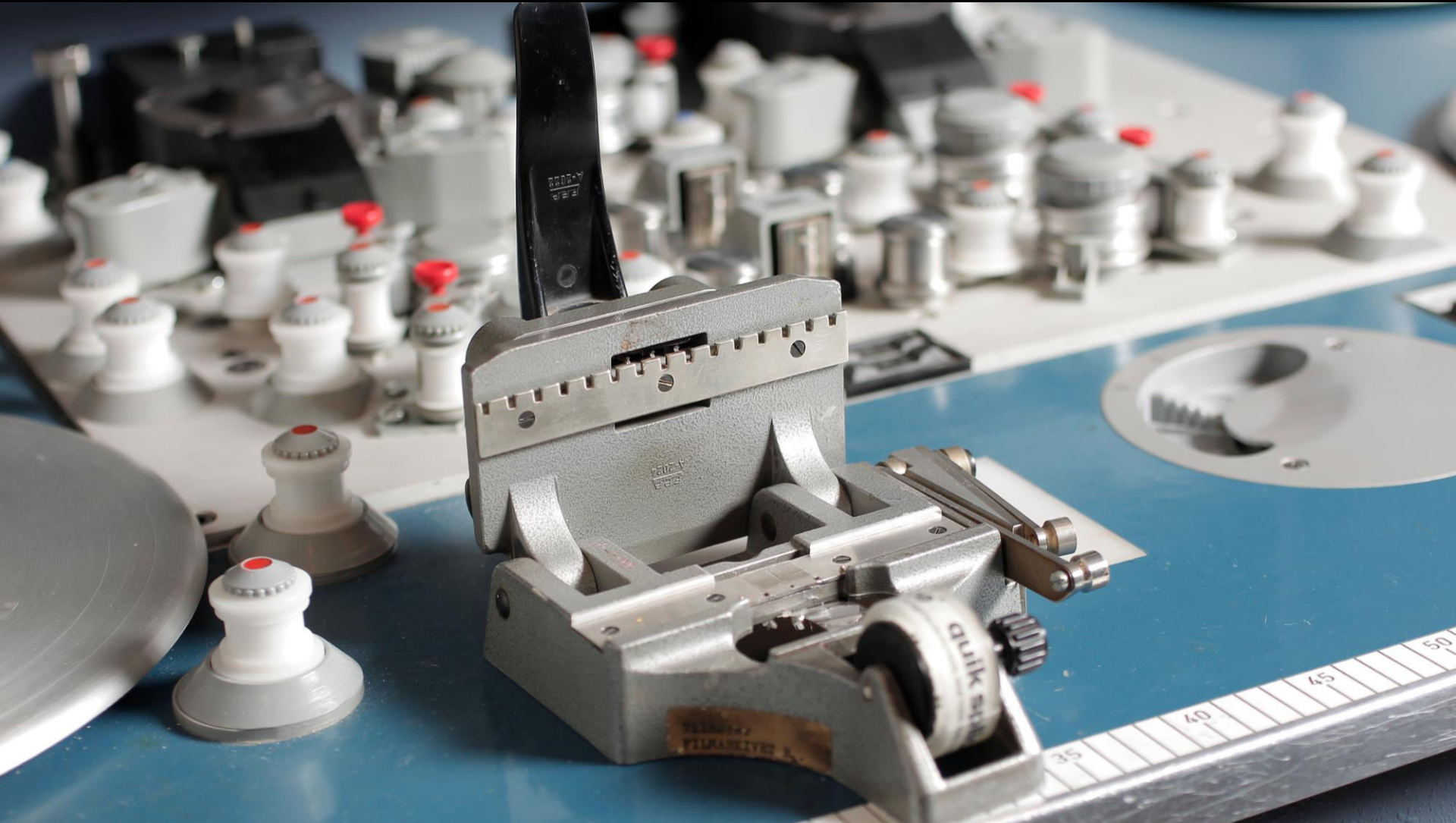
https://www.youtube.com/watch?v=sE2jRxToA_jQ

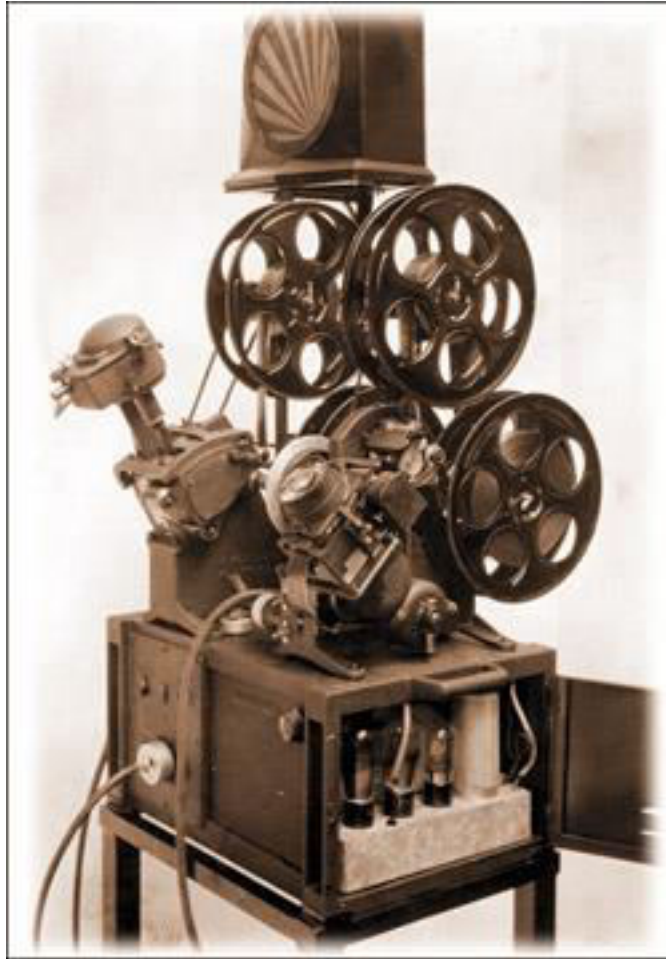
(documentary)

<https://www.youtube.com/watch?v=H0Z4bUfUYdw>

Timecode (2000)







Moviola

The vertically oriented Moviolas were the standard for film editing in the United States until the 1970s, when horizontal flatbed editor systems became more common.

A few editors kept working on these machines into the 21st century. Steven Spielberg's 'Munich' was edited on a moviola in 2005.

The editor finally convinced Spielberg to switch to Avid when working on Tin Tin in 2011...



Steenbeck is a brand name that has become synonymous with a type of flatbed film editing suite which is usable with both 16 mm and 35 mm optical sound and magnetic sound film.



Television live switching



In the 1950's television was broadcast and edited live using switchboards, live switching between multiple cameras.

There was no way to record television on tape.

Kinescope



Figure 3.16E. RCA Kinescope Equipment. Courtesy RCA.



The first video tape machine...

1961 AMPEX Quadruplex VR-1000-A, the first commercially produced video tape recorder; Quadruplex reel-to-reel tape is 2 inches wide.

At this point the tape was only used for archiving and playback. Although technically possible to cut the tape, it was extremely complicated.

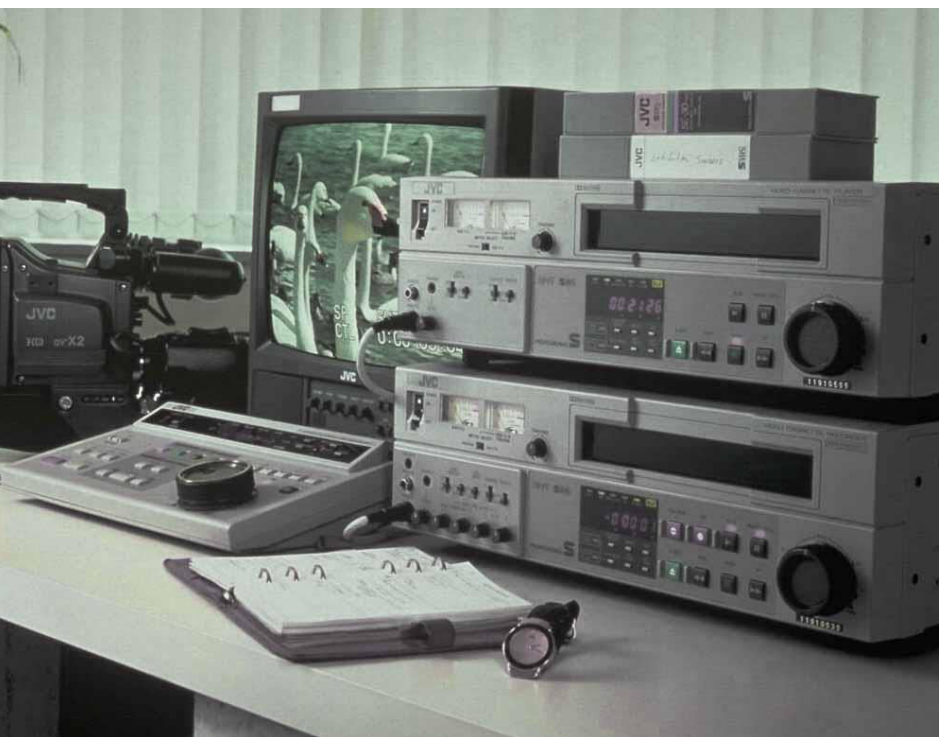


Editing of TV programs

In the 60's since editing tape was very complex and it was impossible to judge what frame you were editing, the contents of Quad tape were transferred to 16mm film, which was then cut as an 'offline' edit. The technical notes of this edit were then used to cut into the actual Quad tape.

<http://www.vtoldboys.com/editingmuseum/Esg8.mp3>

<http://www.vtoldboys.com/editingmuseum/esg.htm>



Edit Decision List

BRILL 61697 2116
ARILL 616577

1002294 Snd Pharynx - Blue

PROGRAMME	DATE	TIME	REVISION	PAGE
SPOTLIGHT	21/11/79	10:00	FINAL	1 OF 3

FIRST FRAME	LAST FRAME	DURATION	✓	SOUND	SHOT/SCENES	REMARKS	PROG DURATION
00:12:53:20	00:13:34:19	:40:24	✓		JOHN CUREY	0013300 GIP GMB FRL	:40:24
01:26:16:02	01:26:29:13	:13:12	✓	SPIRAL	ANDREAS MIX	01262412 2' 02	:54:11
01:28:14:03	01:28:17:22	:3:20	✓		SHATES MIX		:58:06
01:30:12:20	01:30:16:10	:3:16	✓		SHATES MIX		:1:01:22
01:32:57:07	01:33:00:04	:2:23	✓		LEGS MIX		:1:04:20
01:34:24:18	01:34:27:22	:3:05	✓		SIMONES MIX		:1:08:00
01:33:04:16	01:33:08:03	:3:13	✓		FALL	OUT	:1:11:13
01:32:35:02	01:32:41:05	:6:04	✓		CORRE MIX		:1:17:17
01:33:32:09	01:33:35:21	:3:13	✓		FEET MIX		:1:21:05
01:30:37:16	01:30:43:18	:6:02	✓		WAGGY MIX		:1:27:07
00:05:29:12	00:05:41:07	:1:21	✓	MANNET	PRINT OLD MIX		:1:40:03
00:04:28:01	00:04:46:04	:18:04	✓		2 MIX		:1:58:02
00:07:11:01	00:07:19:23	:8:23	✓		1000 LADY 1 MIX		:2:07:05
00:08:56:05	00:09:03:23	:7:19	✓		#2 MIX		:2:14:24
00:09:36:00	00:09:43:02	:7:03	✓		#3 MIX	SOFT BILL	:2:22:02
01:50:29:07	01:50:36:20	:7:14	✓	ROBERT M BLOC	CECILIA		:2:29:16
01:41:59:15	01:42:18:16	:19:02	✓		MEDIAN		:2:48:18
01:47:41:14	01:47:46:19	:5:06	✓		GERHARD		:2:53:24
00:48:16:05	00:48:37:01	:20:22	✓		SONIA		:3:14:21
01:18:56:09	01:19:09:23	:13:15	✓		GERHARD	TORANCA 9/10/79	:3:28:11

TITLE: FINAL OUTPUT

FCM: NON-DROP FRAME

001 RP_219_B V C 01:00:00:00 01:01:00:00 00:58:30:00 00:59:30:00

* FROM CLIP NAME: RP 219 BARS.TIF

002 NEWABCLO V C 00:58:30:00 00:59:00:00 00:59:30:00 01:00:00:00

* FROM CLIP NAME: NEWABCLOGO HD CTDN_01440.TIF

003 BL V C 00:00:00:00 00:00:00:00 01:00:01:02 01:00:01:02

003 FINAL_CA V D 067 01:00:00:21 01:00:07:19 01:00:01:02 01:00:08:00

* TO CLIP NAME: FINAL_CAR_00000.TIF

004 A001C023 V C 19:51:22:05 19:51:53:13 01:00:08:00 01:00:39:08

* FROM CLIP NAME: 1-5

005 A006C024 V C 16:39:36:05 16:39:38:21 01:00:39:08 01:00:42:00

* FROM CLIP NAME: 15D-1

006 A006C016 V C 15:44:36:15 15:44:52:17 01:00:42:00 01:00:58:02

* FROM CLIP NAME: 15A-2

007 A006C021 V C 16:21:02:15 16:21:09:12 01:00:58:02 01:01:04:23

* FROM CLIP NAME: 15B-2

008 A006C028 V C 17:02:49:21 17:02:53:17 01:01:04:23 01:01:08:19

* FROM CLIP NAME: 15E-4

009 A006C019 V C 16:03:43:07 16:03:56:10 01:01:08:19 01:01:21:22

* FROM CLIP NAME: 15-3

010 A006C020 V C 16:18:30:06 16:18:36:12 01:01:21:22 01:01:28:04

* FROM CLIP NAME: 15B-1

011 A005C023 V C 16:10:13:21 16:10:17:20 01:01:28:04 01:01:32:03

* FROM CLIP NAME: 9A-3

012 A005C026 V C 17:01:08:08 17:01:10:01 01:01:32:03 01:01:33:20

* FROM CLIP NAME: 9B-3

013 A005C037 V C 18:20:53:01 18:20:55:21 01:01:33:20 01:01:36:16

* FROM CLIP NAME: 9H-1 MOS

014 A005C033 V C 17:56:07:08 17:56:10:16 01:01:36:16 01:01:40:00

* FROM CLIP NAME: 9F-2



Linear tape editing

Much cheaper and technically a little bit more accessible.

Very limiting creatively. Very cumbersome if you want to add / remove shots later on.

In practice most feature film was still edited on film.

EditDroid



EditDroid (debut 1984) was one of the first Non-Linear Editing systems. George Lucas was the driving force behind the development. Only 24 were ever built.

In 1993 the company was sold to AVID.

<http://vimeo.com/4398241>

<http://www.editdroid.com/>

AVID





Walter Murch was one of the first to adopt non linear editing in feature film.

Walter Murch 'rule of six'

1. Emotion (51%)

How will this cut affect the audience emotionally at this particular moment in the film?

2. Story (23%)

Does the edit move the story forward in a meaningful way?

3. Rhythm (10%)

Is the cut at a point that makes rhythmic sense?

4. Eye Trace (7%)

How does the cut affect the location and movement of the audience's focus in that particular film?

5. Two Dimensional Place of Screen (5%)

Is the axis followed properly?

6. Three Dimensional Space (4%)

Is the cut true to established physical and spacial relationships?

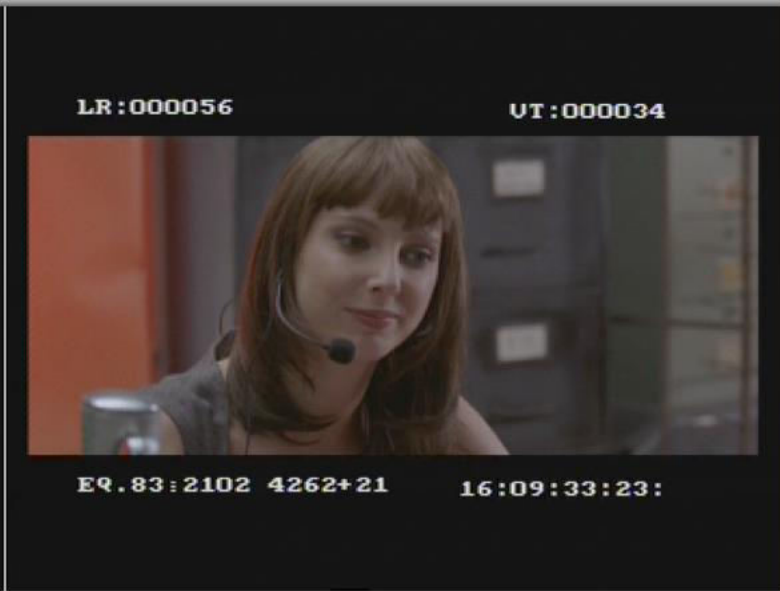
<http://videoandfilmmaker.com/wp/index.php/tutorials/film-editing-walter-murchs-rule-6/>

“What I’m suggesting is a list of priorities. If you have to give up something, don’t ever give up emotion before story.”

““The values I put after each item are slightly tongue-in-cheek, but not completely: Notice that the top two on the list (emotion and story) are worth far more than the bottom four (rhythm, eye-trace, planarity, spatial continuity, and when you come right down to it, under most circumstances, the top of the list—emotion—is worth more than all five of the things underneath it.”

PZI MD&C PROTOTYPING SESSION: EDITING / NARRATIVE

Name	Start	End
64g/ 1 -t 6.sync.01	17:17:23:00	17:17:23:00
58 / 1 -t 3.sync.01	16:13:13:12	16:13:13:12
58 / 1 -t 2.sync.01	16:12:27:04	16:12:27:04
58 / 3 -t 3.sync.01	17:08:55:13	17:08:55:13
6A/ 1 -t 2.sync.01	16:17:18:04	16:17:18:04
6 / 1 -t 7.sync.01	16:10:48:04	16:10:48:04
6 / 1 -t 6.sync.01	16:10:01:03	16:10:01:03
6 / 1 -t 5.sync.01	16:09:14:11	16:09:14:11
6 / 1 -t 4.sync.01	16:08:35:21	16:08:35:21
6 / 2 -t 5.sync.01	16:04:03:08	16:04:03:08
6 / 2 -t 4.sync.01	16:03:02:06	16:03:02:06



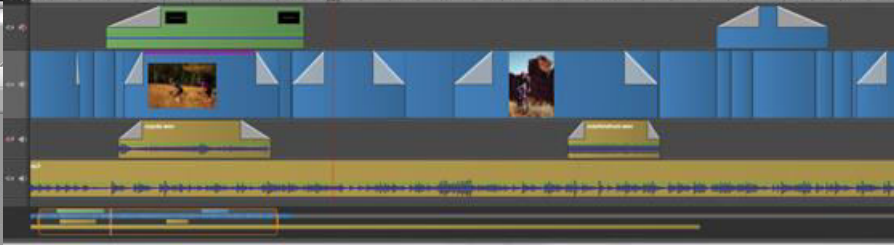
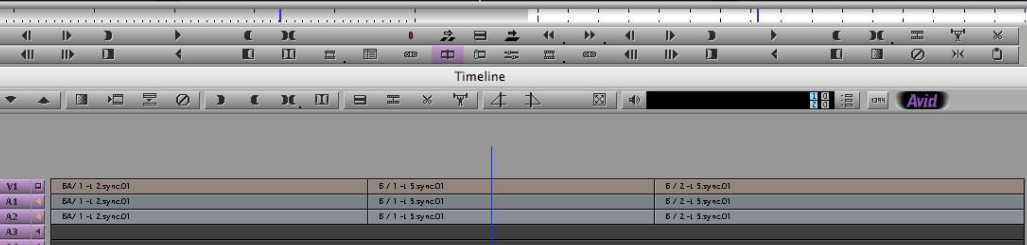
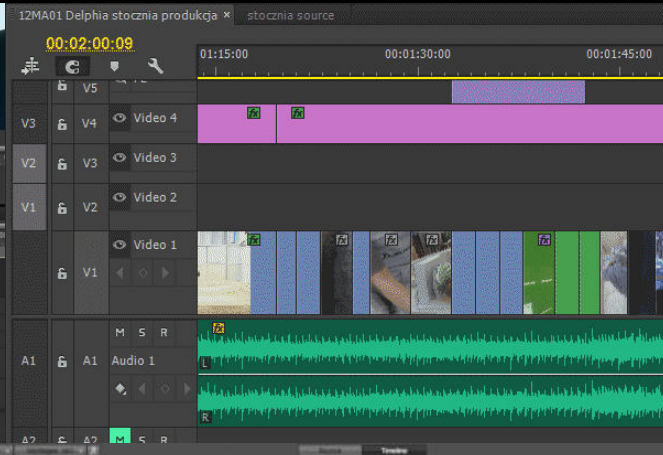
Archipel 24p 3perf - pierreh

Bins	Settings	Format	Usage	Inf
New Bin	mem 2%	Clear		
BVF InDaw	72K			
Cass 34-PRISES CERCLEES	32K			
Cass 34-SYNCH AUTO-TC24	95K			
Cass 34-SYNCHRO AUTOMATIQUE	96K			
Cass 34-SYNCHRO CORRIGEE	93K			
Cass 34-V ONLY-ALE COMPLETE	90K			

Timeline navigation and editing controls including play, stop, and zoom buttons.

Timeline				
V1	V1			
A1	A1	6A/ 1 -t 2.sync.01	6 / 1 -t 5.sync.01	6 / 2 -t 5.sync.01
A2	A2	6A/ 1 -t 2.sync.01	6 / 1 -t 5.sync.01	6 / 2 -t 5.sync.01
A3	A3	6A/ 1 -t 2.sync.01	6 / 1 -t 5.sync.01	6 / 2 -t 5.sync.01
A4	A4			
TC1	TC1	00:00	01:00:23:20	01:00:57:15
EC1	EC1			01:01:26:10
				01:01:55:05
				01:02:24:00

PZI MD&C PROTOTYPING SESSION: EDITING / NARRATIVE





Lightworks

Despite the move away from physical film stock – much editing is now based on digital media – devices such as the Lightworks non-linear film editing controller and archives still use the Steenbeck physical layout for controlling the process.





David Fincher

<http://tv.adobe.com/watch/customer-stories-video-film-and-audio/postproduction-on-the-social-network/>

Average shot length


Although popular belief suggests that films are being cut faster and faster, the average shot length of Battleship Potemkin is the same as Transformers.

Dwan, Allan	5.60	USA		Valentine & Krasner	Curtiss, Edward	UNI
Enright, Ray	7.90	USA		Hunt, J. Roy	Boyer, Lyle	RKC
Cole, Dearden, & Crichton	7.90	BRI		Banes, L. & Dines, G	Gribble, Bernard	EAL
Kennedy, Burt	5.50	USA	s	Clothier, William H.	Santillo, Frank	
Rooks, Pamela	10.40			Joseph, Sunny	Narula, Sujata	
Frankenheimer, John	7.70			Tournier, J & Wottiz	Bretherton, David	
Fuqua, Antoine	3.40		s	Fiore, Mauro	Buff, Conrad	WAI
Boyle, Danny	4.63	BRI		Tufano, Brian	Hirakubo, Masahiro	
Tucker, Duncan	4.85	USA		Kazmerski, Stephen	Wise, Pam	
Bay, Michael	2.96	USA	s	Amundsen, Michael	Rubell, Scantlebury, Muldoon	
Bay, Michael	3.29	USA	s	Seresin, Ben	Barton, Roger & Rubell, Paul	
Leterrier, L. & Yuen, Cory	1.86		s	Amundsen, Michael	Navarro & Tabailon	
Megaton, Olivier	1.68		s	Coltelacci, Giovanni Fiore	Delamarre, C. & Rizzo, C.	
Yuen, Cory	2.00			Morel, Pierre	Trembasiewicz, N.	FOX

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Video: T... The Hist... PWC Inventin... W Non-line... g adobe pr... Australian Vi... Cinemetr... g automat... Magi... Vidify - ... Automat...

www.magisto.com/how-it-works automated film editing



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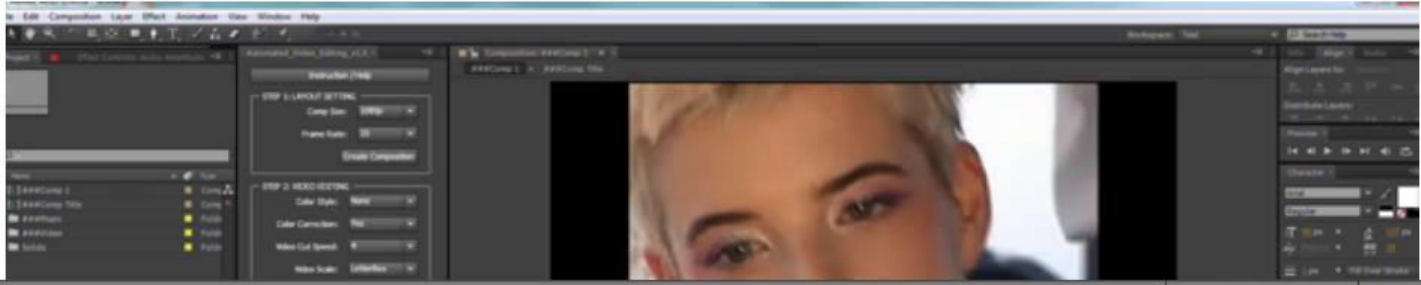
DESCRIPTION

COMPATIBILITY

COMMENTS

VERSION HISTORY

KNOWLEDGEBASE



Disney Automatic editing

<http://www.disneyresearch.com/project/automatic-social-editing/>

